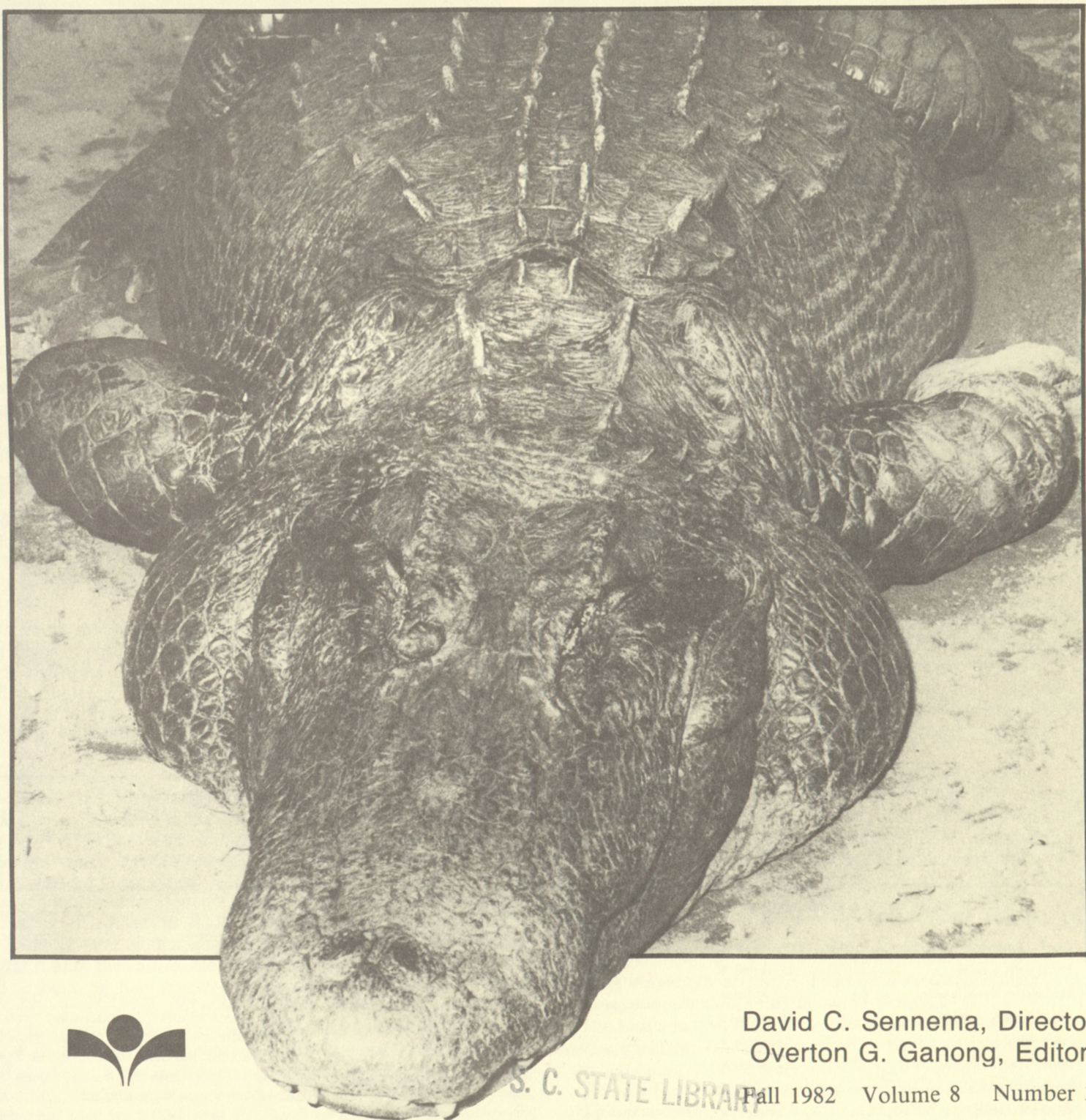


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THE SOUTH CAROLINA

S*M*A*S*H

STATE MUSEUM OF ART, SCIENCE, AND HISTORY



David C. Sennema, Director
Overton G. Ganong, Editor

Fall 1982 Volume 8 Number 3

S. C. STATE LIBRARY

DEC 15 1982

STATE DOCUMENTS

"Friends" staff opens offices

The Friends of the State Museum, the non-profit organization dedicated to supporting the State Museum, has opened a suite of offices at 2740 Devine Street in Columbia.

From these offices the "Friends," will provide staff support for a fund-raising drive that will generate the private funds necessary to open the museum.

Susan S. Hendricks, the former development officer with the State Museum, was recently named director of the "Friends." She is a resident of the Wildewood section of Northeast Columbia, where she and her husband Lloyd raise two boys, Inman, age 13, and Christian, age 10.

Hendricks is capably assisted by her newly-hired staff assistant, Margo Thompson. Thompson is also a resident of Northeast Columbia. She has a 17-year-old daughter, Belinda, who is a senior at Richland Northeast High School. Margo has lived in Columbia for four years.

For more information about the "Friends," including how to join, write to them at P.O. Box 11807, Columbia 29211, or give them a call at 252-2205



(Left to right) Friends' Staff Assistant Margo Thompson and Executive Director Sue Hendricks confer in their new offices.

The SCSM staff continues to grow

In July, **David M. White** joined the staff of the South Carolina State Museum as assistant to the director for public information. White is the immediate past editor of the *Richland Northeast* newspaper, a weekly with a circulation of over 15,000.

He is a graduate of North Carolina State University in Raleigh. While at State, White served as photo editor and editor-in-chief of the *Southern Engineer*, a magazine of and for engineering students.

Aside from his duties at the State Museum, White is currently working toward a master's degree in journalism from the University of South Carolina.

White is a long-time resident of Columbia and was graduated from Dreher High School. He is married to the former Carolyn Gibbes, also of Columbia.

S. Benjamin Swanson of Berly Street in Lexington joined the staff in September as deputy director of administration.

A graduate of Cornell University, Swanson has been controller for the architectural and engineering firm of McNair, Gordon, Johnson and Karasiewicz for the past three years. Prior to that, Swanson served for six years as the director of auxiliary affairs for the University of South Carolina.

Swanson currently is a member of the Lexington Town Planning Commission and he heads the Lexington Historical Preservation Group.

Also in September, **Beverly Littlejohn** joined us as staff assistant.

Although she has lived in Columbia for the past 10 years, Littlejohn is a native of Greenville. She has served as a division secretary and assistant coordinator at the South Carolina Arts Commission. Additionally, she has been coordinator of the Artist's Showcase at the Governor's Mansion.

Littlejohn holds a bachelor of arts degree from the University of South Carolina. She is active in local theatre and was most recently seen in Workshop Theatre's production of *Cyrano*.

She is married to fine arts photographer Dave Shurbutt.

Palmetto Arms Study Published

Collectors of antique firearms and anyone interested in the history of South Carolina will welcome our latest publication, *William Glaze and the Palmetto Armory*. The author is Jack Allen Meyer, a doctoral candidate in history at the University of South Carolina and an experienced arms collector. Meyer's 44-page booklet traces the shifting fortunes of Glaze's jewelry and foundry businesses, then focuses on the arms he produced for the state militia between 1850 and 1862.

Although Glaze and his various partners manufactured cotton gins, sugar mills and steam engines, he is best known for muskets, rifles, pistols, and sabers. Today these weapons are prized collector's items, fetching excellent prices. Because of their value and rarity, they are widely faked.

This booklet is the sixth in the Museum Bulletin series, and it is the first devoted exclusively to a historical topic. We are printing 1,000 copies, which will sell for \$4 each. To order, send a check for the amount, plus 50 cents for postage and handling, to either the Friends of the State Museum, P.O. Box 11807, Columbia, SC 29211, or the S.C. Museum Commission, at our address. Quantity discounts are available.

Cover Photo: The alligator is the largest reptile that lives in South Carolina. Recently, the State Museum acquired a remarkable specimen of this fascinating animal. See "Leviathan" on page 3. (Photo from the Schroder Collection, S.C. State Museum.)

SOUTH CAROLINA MUSEUM COMMISSION

| | |
|--------------------------------------|----------------|
| Guy F. Lipscomb, Jr., Chairman | At Large |
| Mrs. Donald H. Burch | District No. 5 |
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| Mrs. Edward P. Guerard | District No. 6 |
| Arthur Magill | District No. 4 |
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| Dr. Leo F. Twiggs | District No. 2 |
| Mrs. John C. West | District No. 1 |

STAFF MEMBERS

| | |
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| David C. Sennema | Director |
| Dr. Overton G. Ganong | Deputy Director |
| S. Benjamin Swanson | Deputy Director |
| Darlene Barnes | Clerk - Typist |
| Jay L. Coles | Exhibit Designer |
| Winona O. Darr | Registrar |
| Linda M. Knight | Program Administrator for State-wide Services |
| Beverly Littlejohn | Staff Assistant |
| Rudolph E. Mancke, III | Curator of Natural History |

| | |
|----------------------------|----------------------------|
| Melvin L. Mills | Accounting Technician |
| Dr. Rodger E. Stroup | Curator of History |
| David M. White | Public Information Officer |

S*M*A*S*H, the newsletter of the South Carolina State Museum, is published three times yearly, in the winter, spring, and fall. Now in the planning stages, the State Museum will be a general museum of South Carolina's history, natural history, science and technology, and art.

Fall 1982

Volume 8

Number 3

The Leviathan

In December 1981, Tommy Mills of Columbia found a dead alligator, shot through the head, in the upper part of Lake Marion near Rimini.

Impressed by the animal's enormous size, Mills decided to inform the authorities. After quite a struggle, he brought the reptile to a landing and called the South Carolina Wildlife and Marine Resources Department. John Cely, the department's non-game and endangered species expert, inspected the leviathan. It was a male, measured 13 feet, one-inch long, and weighed about 650 pounds. The beast's stomach contained sticks, duck feathers, turtle remains, even parts of another alligator.

Cely offered the skin to the State Museum.

Although alligators are on the endangered list, the species is thriving in the Southeast. Many large alligators have been discovered in Lake Marion in recent years, but none as big as this one.

We accepted Cely's offer and took the skin to Terry Ehrlich, a taxidermist in Chester, and he has done a masterful job of preparing this monster for exhibit.

The alligator will have a special home in the State Museum thanks to the efforts of people like Mills and Cely.



It took seven men to lift the 13 foot alligator onto the flat-bed trailer for the trip from the taxidermist in Chester to the museum warehouse in Columbia. (Photo by David M. White)

If you have a natural history collection you would like to share with the people of South Carolina, or if you know of one we should look at, please drop me a line at our address, or call 758-8197.

— Rudy Mancke

Museum Profile

THE MUSEUM GREENWOOD, S.C.

Did you know that Greenwood is known as the Emerald City? It's not because you would ever find an emerald there. An amethyst maybe, but no emeralds. No, probably the only gem you'll discover while visiting Greenwood is the new museum on Main Street.

Greenwood citizens are justifiably proud of their museum, which is known as the The Museum. THE MUSEUM. This must be a special place with such a dignified and imposing name.

This special place was the dream of a group of local citizens led by James W. Durst and Julian Ellenberg. In 1970 the dream became reality when The Museum opened in an old National Guard Armory on Phoenix Street. The County of Greenwood provided the building, paid the utilities, and granted operating support in the amount of \$4,000 a year. Many people in Greenwood contributed a variety of private collections as well as individual objects. The Museum's collections grew and grew.

By 1977 The Museum had begun to outgrow its home, and the board of trustees realized it was time to search for a new location. The board also decided The Museum needed a full-time professional director.

Early in 1981, Frederick C. Schlein was appointed director of The Museum. Schlein is a native of Akron, Ohio. He received his B.S. degree in geology from Western Reserve University and his M.A. in physiology from Kent State University. He came to Greenwood from Savannah, where he was the director of the Savannah Science Museum. Prior to that, he was the associate director of education at the Cleveland Health Museum.

Shortly after Schlein's arrival, a new location for The Museum was found: the former Maxwell Furniture Store on Main Street. The building had much to offer: plenty of space, a central downtown location, and modern climate control. Renovation proceeded through 1981 and during the first half of 1982.

Last May the Phoenix Street location was closed so the staff could begin the complicated moving process. Imagine packing, loading, and unloading your most precious possessions, multiply that task by 5,000, and you have some idea of the enormity of transferring a museum's collections from one site to another.



According to Schlein, the entire move was a community effort. While some volunteers worked at the old museum, packing boxes and carefully labelling them, others were busy at the new museum, adding the finishing touches before the Grand Opening on July 23.

Everything was ready (well, almost) and the new museum opened to the public. The first visitors saw quite a change from the old museum. The new exhibits have a bright, crisp, modern look. To the right of the entrance is a large mural of a train station designed and painted by artists Fil Sessions and Alan MacTaggart. Sessions also worked with Schlein on the exhibit design.

The exhibits begin with a walk into the past. There is a Victorian parlor, an antebellum kitchen, and a doctor's office, general store, pharmacy and school from the early 20th century. Also on the first floor are exhibits of Indian artifacts, a collection of objects related to Thomas Edison, and a space for changing exhibitions.

Upstairs the exhibits feature African, Asian, European, and Central American artifacts. There is a research library and a meeting room which holds up to 85 people.

The Museum also has a large basement with room for storage and workshops. Located behind The Museum is a warehouse which is being used to store very large objects.

The new Museum in Greenwood is definitely off to a good start, and plans are being made for continued growth and development.

— Linda M. Knight

Running the Numbers

Nowadays the word *registration* arouses controversy and conjures up images of teenagers signing up for the draft. In museums, however, registration is not controversial but an essential function of everyday life.

We would like to invite you behind the scenes of the South Carolina State Museum for a look at registration.

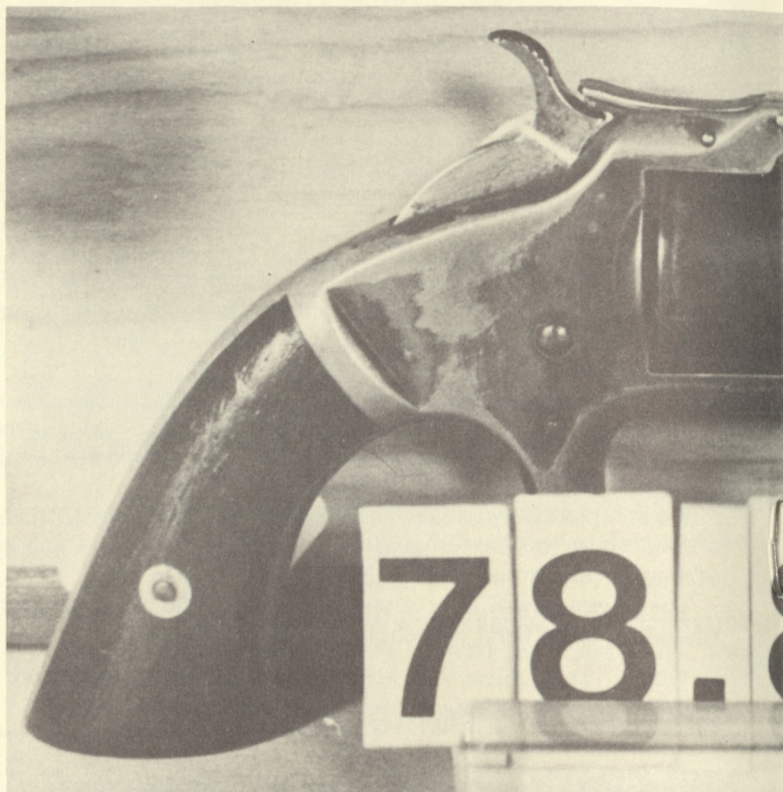
In museums, objects are assigned numbers and placed on a list of museum holdings. It sounds simple, but in fact the process is a bit more involved. To outline it clearly, let's trace the progress of a hypothetical donation through the steps of registration.

Rodger Stroup, our history curator, has convinced Mr. & Mrs. S.C. Heritage to give the museum a clock and a porcelain tea set. At the time of the donation, they sign a gift agreement which transfers the ownership of those objects to the museum. Stroup promptly sends them a thank-you letter, and Winona Darr, our registrar, begins the registration process.

The first thing she does is inventory and assign a number to the new accession. In museum jargon, *accession* means all the objects, one or many, acquired from one source at one time. Each accession receives a unique number. Several numerical systems are used by museums today; the one we have adopted is simple yet versatile. If the Heritages' gift is the 24th lot of objects acquired in 1982, it will receive the number 82.24. The next accession to come in will be 82.25, and so on. It does not matter whether the objects relate to history, science, natural history, or art; each accession is numbered in sequence. Just a glance at the number will tell one how long the museum has owned an item. Darr puts this number down on a working register and will later transfer it to a permanently bound accession book, which is the museum's legal record of its collection.

After assigning the number, Darr fastens a numbered tag to each of the objects so that we won't confuse them with other accessions while they're waiting to be cataloged.

We also want to keep track of people who give us things. To



This Smith & Wesson Model No. 1 from the Civil War is a .22 caliber, six-shot revolver.

do that Darr prepares a *source of accession* card which bears the donors' mailing address and telephone number and lists the accessions they contributed. She then files the card alphabetically. This file enables us to stay in touch with our donors. For example, we automatically put all donors on our mailing list for S*M*A*S*H.

Darr also sets up a *jacket file*. In it go the gift agreement forms, pertinent information, correspondence, and research reports, documents, and photographs relating to that accession. For our protection we photocopy the gift agreements and put them in a safe place away from the other records. If the originals are destroyed, we will still have copies verifying our ownership.

Periodically, Darr enlists the aid of the curators in cataloging.

Penn Center Exhibit

There is a new traveling exhibit in the works here at the museum, thanks to a grant from the South Carolina Committee for the Humanities.

We are working with the Mann-Simons Cottage, a museum for African-American history in Columbia, to develop a photographic exhibit documenting the history and the architecture of Penn School on St. Helena Island in Beaufort County. The traveling show is partially funded by a matching grant of \$2,310 from the S.C. Committee for the Humanities, an agent of the National Endowment for the Humanities.

Penn School was the first school in the South for freed blacks. It was organized in 1862 by a Philadelphia missionary named Laura M. Towne and another Northern missionary, Ellen Murray.

In 1904 Grace B. House and Rossa Cooley were hired by the school's Board of Trustees to chart and direct Penn's course. They added industrial and agricultural education to what had been a strictly academic curriculum.

In 1948 Beaufort County assumed responsibility for the education of the African-American islanders. Penn officially ended its

formal educational activities in 1954. Since that time Penn has operated as a community services institution, serving the social, political and economic needs of the low-country residents. Penn Center, now a national historic landmark, is located on a 42-acre site on St. Helena Island between Beaufort and Fripp Island and is open to visitors.

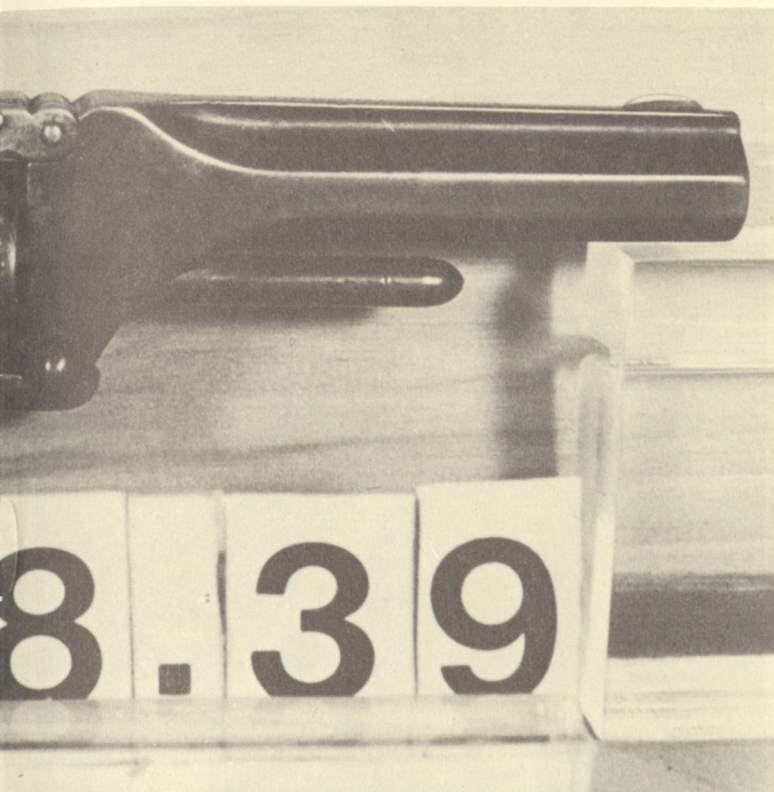
The traveling exhibit is based on a study of the Penn School by CeCe Byers, director of the Mann-Simons Cottage. Byers will serve as co-director and researcher for the project. Dr. Overton G. Ganong, deputy director for the State Museum, will also serve as co-director.

Dr. Grace McFadden, associate professor of history at the University of South Carolina, will author an interpretive essay on Penn School, which will be printed and distributed with the exhibit.

The exhibit, which should be available for booking by the end of November 1982, will be toured free of charge through our statewide services program.

Information regarding booking can be obtained by calling Linda M. Knight at 758-8197.

— David M. White



which was the 39th item cataloged from the eighth accession in 1978.

This is the most laborious part of the registration process, for the catalogers must place information about the objects into a detailed classification system. Only by organizing data in this way can we easily retrieve it. At this time we are using a manual system, but our information categories and cataloging rules are suitable for computerization. By the time the museum opens, we hope to have all of this data programmed.

Although wondrously fast, computers are simple-minded machines that cannot distinguish synonyms, alternate spellings, and other vagaries. Information must conform to a strict format. This requirement has caused monumental headaches to museum catalogers, for an everyday object can have many names. Is it a pail or a bucket? A gun, pistol, or revolver? Natural scientists

rarely have such problems; to them a mockingbird in any language is *Mimus polyglottos*.

Fortunately, an enterprising group at the Strong Museum in Rochester, New York, has devised a useful nomenclature for cataloging man-made objects.

Every object, depending upon the use for which it was originally intended, is placed into one of 11 major categories, such as Building Furnishings, Personal Artifacts, Tools and Equipment. Within each category there are many classifications, for instance, Agricultural T & E (tools and equipment), Armament T & E, and Food Service T & E. Within each classification there are precise names for individual objects.

In cataloging the mantel clock, Darr and Stroup place it in Major Category 3, Tools and Equipment. The classification is Timekeeping T & E, and the object name is "clock, shelf." This information goes on a catalog card to which is added specific facts about the clock: its maker, date, place of manufacture, material, style, dimensions, distinguishing marks. Darr then gives the clock a catalog number, just an extension of the accession number. If the clock is the first object in the accession to be cataloged, it gets the number 82.24.1. The tea set becomes 82.24.2 and all the pieces are numbered 82.24.2a, 2b, 2c, and so on. Stroup takes a black-and-white photograph of the object with its catalog number. By number and photograph each object in the collection can be distinguished from any other.

After compiling the catalog information, Darr types three copies of the card and attaches a photograph of the object to each one. One card is filed in a serial file, one goes into a catalog file arranged by category, classification, and object name; the other goes into a working file for use by the curators.

But the job is still not finished. Now Darr must write the catalog numbers on the objects. Although she uses various techniques, depending upon the material, the marks have to be visible but unobtrusive, permanent but reversible. Legibility is a must, and Darr has become quite adept at printing tiny, readable numbers.

Now the gifts from Mr. & Mrs. Heritage are ready for storage to await the day when you can enjoy them in the State Museum. In the meantime, the museum is fulfilling its obligation to maintain a thorough system of records, which not only protects the public's interest in the collections but also enables us to use them effectively in exhibits and programs.

— Overton G. Ganong

Collecting Our History

History collecting has been going very well the past few months. Here are a few of the notable objects we have acquired for the State Museum since our last issue of S*M*A*S*H.

English cavalry saber, Model 1822, exported by Isaac I. Campbell into the Confederacy, c. 1862.

Surgeon's kit, rosewood with brass inlay, c. 1860. Used by Dr. Orlando Benedict Mayer of Newberry.

Wooden flute, with original leather case, 19th century.

Silver tea pitcher, marked "W. Glaze" (William Glaze, a Columbia jeweler) and "W & H" (Wood & Hughes, a New York silversmith). This pitcher was made by the New York firm for Glaze to sell in his Columbia store.

Gold campaign pin, 1896. In the form of a three-pronged pitch fork, each prong stabbing a small gold bug. On the handle is written "Tillman." Each gold bug bears a name: "Carlisle, Cleveland, Sherman," all politicians who favored the gold standard.

Lady's dress, brown silk and taffeta, with matching silk cape and purse, c. 1875.

White graduation dress, from Fairfield county, c. 1922.

Revolver manufactured by Le Mat, c. 1860. Nine-shot .42 caliber percussion revolver with a .62 cal. shotgun barrel below the revolver barrel. A favorite of Confederate cavalymen.

Woven wool rug, 32 feet long with various patterns depicting the state bird and flower. Originally commissioned and used by New South Life Insurance Company.

Hay mower made by International Harvester, c. 1890; various cotton planters, corn planters and fertilizer spreaders, from Lee county.

Wedding dress from Spartanburg county, 1892.

Farm wagon from Richland county, c. 1920.

Threshing machine, manufactured by Frick Co., Waynesburg, Pa., c. 1900.

Hay baler, logging cart, cotton stalk cutter from Saluda county.

Militia musket, c. 1760.

WAVE uniform, World War II period.

Hem-stitcher made by Singer, c. 1920.

— Rodger E. Stroup

Simple observation discovers the Scissor-tailed Flycatcher

One of the things that makes the study of natural history so appealing is that anyone, through simple observation, can make exciting discoveries.

Consider, for example, Miles Osborne. He has lived in Youngs Community in Laurens County for most of his life. While attending a senior citizens' meeting last June, Osborne noticed two long-tailed birds that he had never seen before.

Curious about their identity, Osborne mentioned the birds to Mary Riddle, director of the community center in Youngs. Riddle did some digging and finally identified them as scissor-tailed flycatchers (*Muscivora forficata*). Watching these unique birds became a community activity.

Following a *Naturescene* show, Riddle called me and described the birds. I was amazed because the scissor-tailed flycatcher is normally found west of the Mississippi River. Individual birds are occasionally seen this far east, but Riddle was talking about a pair.

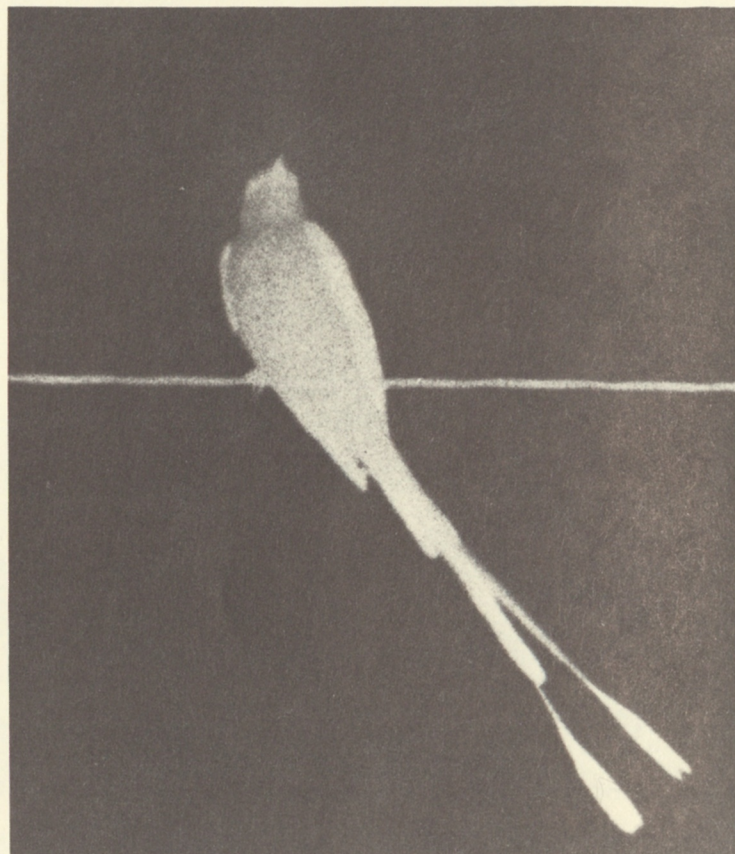
Since there are no records of flycatchers breeding in South Carolina, when Riddle mentioned the nest, I could hardly wait to see these birds for myself.

With great expectations, I drove up to Youngs Community on July 6 and was not disappointed. I had never seen these wonderful birds before. It was hard to put down the binoculars and head for home. But before the next week had passed, I was back in Youngs.

This time there was at least one youngster in the nest. One adult would stay with the nest while the other would forage for grasshoppers in the nearby fields. Scissor-tailed flycatchers are beautiful at any time, but they are most spectacular in flight.

By the end of July, the youngster was flying and the family had abandoned the nest. After carefully examining the nest, we collected it for the museum. The nest is made of plant stems, dried grass and some thistle down. It had been built in a willow oak at the end of a drooping branch, 15 feet or so above the ground.

Curiously, these normally shy birds had selected a crowded town square for their nesting place. Their home was over a public picnic area near the town fire station.



This is one of the few scientific records of this bird's breeding east of the Mississippi River. To my knowledge, this is as far east as this species has ever been known to breed.

As I think of these spectacular birds, I wonder if we would ever have known about them without the interest of two people who made a discovery and decided to share it with us.

— Rudy Mancke

Museum Shorts

The **Aiken County Historical Museum** unveiled its new marine life habitat exhibit in September. It features natural wonders discovered on Edisto Beach. Joyce Ross, director, plans for it to be a permanent installation.

Throughout October the museum will also present a textile exhibit in cooperation with the Aiken Chamber of Commerce and the textile companies in Aiken County. The highlight of the month will be an open house and reception from 2-5 p.m., October 17, the first day of National Textile Week. There will be demonstrations of many textile crafts.

At **Brookgreen Gardens** construction is underway on a new interpretive center for educational programs, workshops, and performances. Gurdon L. Tarbox, Jr., director, predicts that the facility will be complete by late winter or early spring.

Brookgreen also announces a significant acquisition: "The Whirlwind," by Jonathan Scott Hartley (1846-1912). The 30¼-inch bronze of a young woman enveloped in swirling drapery was originally done in 1878. Brookgreen's version was cast in 1896 and shown at the National Academy of Design that same year.

November 6, 1982, is Heritage Day at **Penn Center** on St. Helena Island. Activities will include oral history sessions, crafts, traditional games, food prepared the Sea Island way, tours of the 49-acre historic district, and a sales shop. The events begin at 9 a.m. and end at 8 p.m., after the evening oyster roast.

The **Historic Columbia Foundation** will sponsor Christmas workshops from October 30 through November 15. Participants will learn how to make 19th-century Christmas decorations.

The annual Christmas candlelight tours of the Robert Mills house, the Hampton-Preston house, and the Woodrow Wilson home will take place December 7-10. The houses will be closed December 11-20.

The **South Carolina Antique Toy Museum** is now open in the historic Eden House at 106 West Queen Street, on the square, in Pendleton. On exhibit are thousands of old playthings dating from the 1800's to the 1940's. The museum is open from 9 a.m. to 6 p.m. Monday through Saturday and from 2-5 p.m. Sunday. Admission is \$1.50 for adults, \$1 for children. Children under 5 are free. Group discounts available.

On May 24, 1982, President Reagan signed an act establishing **Historic Camden** as an affiliate of the National Park Service.

The **McKissick Museums** have received a grant from the South Carolina Committee for the Humanities to organize a traveling photographic exhibit on the history of the University of South Carolina. Entitled "Life and Times at the South Carolina College: 1805-1905," the exhibit will be shown at McKissick from October 18 until December 20, 1982. It then will join the South Carolina State Museum's traveling exhibition program.

Stocking the Store

One of the major exhibits we are planning for the State Museum is a re-creation of the interior of a turn-of-the-century country store. Although their heyday was over by the 1920's, these stores were found in rural communities throughout South Carolina from 1865 until after World War II. For three generations the country store affected the life of the average South Carolinian more than any other institution, with the possible exception of the church.

It is quite a challenge to build a convincing replica of that rustic emporium. We need to collect a staggering number of objects relating to every aspect of life: clothing, tools, containers, hardware, notions, hunting and fishing gear, display cases, stands, counters, and so on. We already have some items from an old store down in Jenny (Allendale County), but we need a lot more. Could you help us locate them?

For example, we need a large iron potbellied stove, an old iron safe (not too large), a wooden cabinet for displaying thread, and a Zeno Gum dispenser. We would like to have a saddle, especially one made by Harbison and Gathright of Louisville, Ky. We are also looking for cracker and pickle barrels, old seed boxes, glass-fronted biscuit tins, and a cartridge display board used for advertising ammunition.

We are hunting for single-barrel, breech-loading shotguns made around 1890 to 1910, an "American Bulldog" double-action revolver (made by Forehand and Wadsworth), an Iver Johnson revolver with the "owl's head" trademark, and some of the small spur-trigger revolvers marketed under names like Eclipse, Favorite, Tycoon, and Encore. These guns, predecessors of "Saturday-night specials," were sold in general stores throughout the South.

We are also looking for old display furniture, patent medicine



bottles, tobacco tins, shaving mugs, and moustache cups; the list could go on and on. Anything that was displayed or sold in a general store would be useful for this exhibit.

If you have objects like these and would like to give them a home in the State Museum, please get in touch with Rodger Stroup, curator of history, at our address, or call (803) 758-8197. Objects donated to the museum are tax deductible at their fair market value.

— Overton G. Ganong

Donors

We would like to recognize the people and institutions who over the last few months have generously donated objects to our collections. Their interests, support, and generosity have measurably assisted us in our efforts to create a State Museum for South Carolina.

Alan B. Albright, Elgin
Billy F. Allen, Commerce, Georgia
William P. Baskin, Sr., Bishopville
Mrs. J. L. Blankenship, Columbia, given in memory of her daughter, Joanne B. Ussery
Dorothy J. Campbell, Greenville, given in name of M. Mildred Orr Jones

Edwin H. Davis, Columbia
Elizabeth Glover Davis, Columbia, given in memory of Lonnie and Loulie Rikard Glover
Hugh F. Fenzel, Columbia
Charles Flick, North Myrtle Beach
Mary S. Glenn, Gaston, given in memory of Hoyt Quiton Glenn
William Halsey, Charleston
Mary Alice Jones, Columbia, given in memory of Mr. and Mrs. J. Roy Jones
Mr. and Mrs. Clifford Little, Columbia
Dr. and Mrs. Neill Webster Macauley, Columbia
May Burch MacCallum, Cheraw
T. J. Malphrus, Columbia
G. Phil Neeley, Denmark

Peninsular Life Insurance Company, Jacksonville, Florida
Virginia T. Prevost, Georgetown
Lucy Atkinson Robinson, Winnsboro
Alice B. Rollison, West Columbia
Daisy Russell, Columbia
David C. Sennema, Columbia
Ruth Glover Smith, Columbia, given in memory of Lonnie and Loulie Rikard Glover
Mr. and Mrs. Lewis Timms, Winnsboro
Margaret L. Vaughan, Camden
Venable Vermont, Spartanburg
Kate Montgomery Ward, Spartanburg
Lalage Oates Warrington, Spartanburg
Frances W. Watkins, Chappells

Museum Shorts Continued

The **Charleston Museum** and the **Gibbes Art Gallery** will co-host the 1982 annual meeting of the Southeastern Museums Conference, to be held in Charleston, October 19-22, 1982.

The **Charleston Museum** also announces that the Aiken-Rhett House, 48 Elizabeth St., opened for tours on September 2. Hours are 10 a.m. to 4 p.m., Wednesday through Sunday.

Widely known for its outstanding collection of mounted African animals, the **Museum of York County** has opened a new exhibit of African artifacts. *Treasures of Africa* contains a variety of ceremonial objects. The wood sculpture, metal work, textiles, ceramics, ivory carving, and lavish beadwork reveal the skill and sensitivity of African craftsmen.

The **Gibbes Art Gallery** has revised its schedule to include Monday afternoon openings from 1-5 p.m. Admission is \$2 for adults, \$1 for students and senior citizens, and 50 cents for children.

The **Preservation Society of Charleston** will sponsor house and garden tours during October, 1982. Candlelight walking tours will feature private homes and gardens dating from the 18th and 19th centuries. Many homes contain period art and furnishings. Each tour will include light refreshments and music; some tours will also feature seminars, lectures, and special events.

Tickets are \$12 per tour. Group rates available. For more information, write the Preservation Society of Charleston, P.O. Box 521, Charleston, SC 29402, or call (803) 723-4381 or 722-4630.

Museum Happenings

Aiken County Historical Museum

Aiken
November-December
Hand-crafted furniture by
Maggie Erb Sachs
January 1-31
Ruth Bridges, artworks

Barnwell County Museum

Barnwell
November
South Carolina Watercolor Society
Show
December 1-15
Oscar Wetherington, paintings
January
Betty Wetzel, stills and landscapes

The Charleston Museum

October 30-November 28
"We'll Never Turn Back: Voices of the
Civil Rights Movement," sponsored
by the Avery Institute

Old Slave Mart Museum

Charleston
October 1-December 31
Five Black Churches of Low Country
South Carolina
African Textiles
Slide-tape show on cloth made
in North for use by Southern slaves

McKissick Museums, USC

Columbia
October 15-November 14
Annual USC Art Faculty Exhibit
October 29-January 14
Lippert Collection of African Artifacts
November 10-December 20

Columbia and Charleston: 1865
November 15-November 29
Ithaca Video Festival

Florence Museum

November
David Freeman, abstracts
C.M. Kakassy, paintings
December
The Art of Carolita Harvin
January
Stephanie Rushton, watercolors
Tugboats

Greenville County Museum of Art

Greenville
September 19-January 3
Basketry: Tradition in New Form

Hartsville Historic Museum

November
Movietone News, from USC
November 14-December 31
Artworks by Kelley Segars Hilton
January
Seeing Things My Way, art by
the mentally handicapped

I.P. Stanback Museum, S.C. State College

Orangeburg
September 19-December 15
Exploring a Heritage: Art Objects from
the Permanent Collection
November 21-December 15
Southern Roads and City Pavements,
photographs
January 16-March 6
Images of Dignity: A Retrospective of
the Works of Charles White

Museum of York County

Rock Hill
October 3-November 14
Southern Visions: A Photography
Competition
November 6-28
Jim Shore, watercolor landscapes
and scenes of the Carolinas
November 20-January 2
Vernon Grant Christmas Exhibition
December 4-26
A Christmas Package Surprise

Spartanburg Arts Center

October 16-November 17
Recent Works by Jane Nodine
and Robert Doster
October 17-November 14
Shepherd's Center Exhibition
Artists' Guild New Members'
Exhibition
October 31-November 28
Through the Looking Glass, holograms
November 21-December 17
Thirteenth Annual Invitational Crafts
Exhibition
January-February
Betty Walker and Gene Wilder, exhibit
January 9-February 4
District 6 Art Teachers' Exhibition
District 3 Students' Exhibition

Gibbes Art Gallery

Charleston
September 10-November 7
The New Color: A Decade of
Color Photography
November 19-January 2
Sam Doyle: Paintings and
Sculpture
January 7-February 28
Elena Karina: The Land Below the
Waves

S. C. Museum Commission
P.O. Box 11296
Columbia, S. C. 29211

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